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## AN ELIZABETHAN REVIVAL.

So far as I know, the Elizabethan May-day Fête given at Bryn Mawr College on May 1, was the largest celebration of the kind ever attempted in America. It was an open-air, all-day performance, participated in by about 500 students and witnessed by several thousand spectators; and it included in its festivities, not only the more common pageant and May-pole dances with some scenes from the life of Robin Hood and his men, but a large group of the old plays,—*The Revesby Sword Play* and the two *St. George Plays* found in Prof. Manly's *Pre-Shaksperian Drama*, *The Shoemakers' Holiday*, the two parts of *Pyramus and Thisbe* taken from *A Midsummer Night's Dream*, *The Masque of Queens*, *Hue and Cry after Cupid*, and *The Masque of Flowers*. The regular texts of the plays were used practically without changes, except such changes as were made for abbreviation—these chiefly in *The Shoemakers' Holiday*—and very slight expurgations here and there throughout the plays.

To a technical student of the drama, *The Revesby Sword Play* and the *St. George Plays* were perhaps the most interesting, being highly specialized in type and very strikingly illustrative of the accession of interest which the stage may contribute to plays hopelessly dull in the reading. The detail work of both plays, too, was well done, and one saw plainly what a tremendous appeal the Hobby-Horse and the Dragon might have made to their early audiences. *The Shoemakers' Holiday*, though well presented, was, from a modern point of view, the least satisfactory of the plays; since the economic and social conditions which made it appeal most strongly to the lower orders in an Elizabethan audience do not obtain now, and the personality of Simon Eyre is not sufficiently interesting to compensate for the lack of dramatic vitality in the plot. On the whole, the Masques and the *Pyramus and Thisbe* scenes were the most generally popular of the presentations; the first, because of their strong æsthetic appeal; the second, for its grotesque realism. There was no attempt at introducing modern mechanical contrivances for staging and the outdoor setting made in every way for Elizabethan simplicity

of presentation. Most of the plays gained distinctly, too, by being played outdoors,—*Pyramus and Thisbe* being appropriately performed in a dell; Robin Hood, on the edge of a bank in direct view of a long avenue down which mounted horsemen came at the proper time; while the Masques were given in the courtyard of a cloister, with the royal patrons looking down from a low balcony. The celebration, as a whole, tended greatly to strengthen one's belief in the resources of the early drama—its variety, its stage effectiveness and its romantic charm.

Fifty programs were reserved, according to request, for those especially interested in Elizabethan drama. A few copies have already been sent out and other single copies may be had by application to myself.

O. L. HATCHER.

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SEBASTIAN MEY'S *FABULARIO*. I.

Sebastian Mey's *Fabulario*<sup>1</sup> was published at Valencia, 1613. Of the author little is known. Antonio's conjecture (repeated by Ximeno)—*typographi forsan filius*—has been confirmed by Serrano y Morales, (*Diccionario de las imprentas . . . en Valencia*, p. 322), who published the will, made in 1598, of Juan Felipe Mey (Mei),—printer, poet, humanist and professor,—in which reference is made to three sons, Andreu Aurelio, Pau (Pablo) Sebastia, and Frances Phelip.—The will is in Catalan.

The *Fabulario* is extremely rare. Serrano y Morales, for example, refers to it only at second-hand.<sup>2</sup> At least four storiologists have, how-

<sup>1</sup> *Fabulario* | en que se con- | tienen fabulas y | cuentos diferentes, algunos nuevos, y | parte sacados de otros autores: | por Sebastian Mey. (Monogram: M: bird in centre, wings extended.) En Valencia. | En la impresion de Felipe Mey. | A costa di Felipo Pincinali a la plaça | de Vilarsa. | On next folio, license, veynte de Henero, del año 1613 | El Pauordre (sic) Rocafull. On verso, Valencian coat of arms. 8°. 184 pp. *Bibliothèque nationale*, Paris, *Bibl. nac.*, Madrid.

<sup>2</sup> The following catalogues do not mention it: Gallardo; Salvá; Brunet; Ticknor; Brit. Mus.